

Violation of the rights to objects of intellectual property provides for civil and economic (property), criminal and administrative liability. Criminal liability for violation of intellectual property rights comes under article 176 of the Criminal code of Ukraine (copyright); article 177 of the criminal code (industrial property); article 229 of the criminal code (trademark).

Summing up the peculiarities of protection of intellectual property rights, we can distinguish the following tasks of the lawyer: the evidence of the law (especially in criminal cases where there is a victim); evidence of using of object of intellectual property; incitement of damages; evidence of acquaintance of the offender.

ADOLF STRAKHOV AND ADOLF JEAN-MARIE MORON: POSTER THEMES AT THE 1925 WORLD EXHIBITION IN PARIS

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Since the end of the nineteenth century, a widespread public use of posters has become typical for many countries. Eminent and novice artists were involved in posters creation. Poster allowed them to experiment and become popular as well as get closer to the viewers and widen their audience. In our research, we consider the works of two now-forgotten experts of the poster – Adolf Strakhov and Cassandra. Their works were recognized and appreciated for the high artistic level, but, unfortunately, the lives and activities of these artists have almost never found any coverage in the historiography. Today we have only a few works by T. Tzar, O. Tikhonyuk or short biographical reports in the reference literature.

The World Exhibition of Art and Crafts in Paris in 1925 was the stepping stone for artists from different countries, including the Ukrainian ones, which made it possible for artists to find themselves in the Art Deco style (from the French "decorative art"). Its characteristic feature is the eclecticism of styles, sometimes even contradictory with each other.

At the beginning of the 1920s, the poster became an integral part and tool of the information space, functioning not only as a source of information, but also as a full-fledged aesthetic unit. At the exhibition in Paris, two artists especially distinguished themselves in the art of poster, whose fates were connected with Kharkiv and a common artistic direction. The first was Adolf Jean-Marie Moron, known as Cassandra, who was born and spent his childhood in Kharkiv, but due to the beginning of the war was forced to move with his family to Paris, where he devoted his life to art. In 1923 he introduced his first work to the public. It was the poster "The Harvester", which later received a prestigious award at the International Exhibition of Decorative Arts. Equally valuable was the poster

"V. Ulyanov " by Adolf Iosypovych Strakhov, whose name is also associated with Kharkiv whereas in this place he realized himself as an artist and a sculptor.

By coincidence, the most prestigious awards at the exhibition were given to the masters whose fates was connected with Kharkiv. The poster, as a link, made it possible to compare the approach to their work. The creative period of the masters coincided in time and style, nevertheless their posters of had a characteristic style of writing and presenting information. The crucial component for the artists' creativity formation was the environment; despite of the fact that both artists spent some time in Kharkiv, their works clearly reflect the needs and interests of the society in which they worked. Thus, for A. Strakhov, the main theme became political propaganda and agitation spread at that time. He found in his agitation posters a quintessence of form and content, which can be called a visual code of communist ideas. His works qualitatively differ from fashionable at that time photomontage in a strong "sculptural" modeling of the form.

Bright posters of Kassandra advertised the charms of the secular life, and advertising itself determined his creative work.

The exhibition, in which people from Kharkiv presented their works, is considered as one of the most significant events of the last century. It determined the further development of industrial design, gave a huge impetus to many areas of professional creativity and a new direction in the art, where our compatriots left a clear mark.

THE SYSTEM OF INTERNATIONAL LEGAL PROTECTION OF REFUGEES IN MODERN SOCIETY

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Modern diverse migration has become predominantly viewed through the prism of illegal immigration. Nowadays, illegal immigration continues to be a disputable and divisive issue throughout the whole world. People who are residing in a country illegally are known as "illegal immigrants". In addition to this term, I should mention that an individual who is residing in a country in illegal way could also be known as an illegal alien, illegal migrant, undocumented immigrant, undocumented alien, unauthorized migrant or undocumented worker. In this case there are almost as many titles as there are commentators and that is why illegal immigrants contain a vast category of people. Like any social phenomenon, illegal immigration is not taken out of nowhere. It has its reasons which affect the underlying mechanisms of our society. It should be understood that in the vast majority of cases the purpose of illegal migrants is employment, so illegal immigration is an economic phenomenon, which requires not so much a ban as regulatory measures aimed at legalizing the process itself. It can become a very